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## ABSTRACT

As interest in Alaska studies increases, a number of Alaska school districts have begun to develop materials specific to the cultures of their students. Designed specifically for Alaska districts, this curriculum development guide addresses the content and format of multicultural curriculum and the process of incorporation into a district's overall curriculum. The guide is divided into sections, each detailing a step in the development process. The planning section discusses the school district's commitment to the process; statement of the program's educational goals; four common approaches to ethnic studies; linking the planned curriculum with the district's scope and sequence document; and dividing the development process into stages and manageable tasks. The research section covers pre-interview groundwork in the literature and archival materials, the role of elders in the research, practical and legal details pertaining to interviews, interviewing techniques, and analyzing and validating oral information. The section on designing and writing lesson plans discusses multicultural education as translation and compromise, allowing the materials to "find their own form," determining particular themes, the course by course approach for secondary school classes, elements in designing lessons and units of study, and what to avoid in unit design. The evaluation section describes small- and large-scale field tests. Final sections cover artwork and materials production, teacher training, and distribution. (SV)

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**CURRICULUM WRITERS' GUIDE**

**WRITING  
ALASKA STUDIES MATERIALS  
FOR  
ALASKA SCHOOLS**

by  
Patricia H. Partnow

Alaska Native Education and Technical Assistance Center VI  
Cook Inlet Tribal Council, Inc.  
Anchorage, Alaska  
1992

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**CURRICULUM WRITERS' GUIDE**  
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**INTRODUCTION**

Interest in Alaska studies curriculum, from materials dealing with indigenous cultures to Alaska history to environmental education, has increased dramatically in recent years. In 1986 the Alaska State Board of Education enacted certification regulations which required that new teachers receive training in both multicultural and Alaska studies. In addition, through the years the state legislature has periodically considered a statewide graduation requirement in Alaska studies.

Although no such requirement has been instituted, a number of Alaska districts have begun to develop materials specific to the cultures of their student populations. For instance, the Northwest Arctic School District in Kotzebue produced a large notebook of Inupiaq studies lesson plans and teaching materials for high school students. Similarly, the Juneau School District's Indian Education program developed a scope and sequence for Tlingit culture instruction which has been integrated into the overall K -12 curriculum for the district. Districts in southwestern Alaska were in the vanguard of bilingual/bicultural programs and have recently branched into the upper grades with a Yup'ik/Cup'ik life skills course. The Anchorage School District developed units on four Alaska Native groups which were correlated with the district's overall scope and sequence and subsequently adopted as part of the district's elementary social studies curriculum.

The experiences which these and other school districts have had as they instituted change in their curricula can be helpful for those who are just beginning the process as well as those who want to improve existing curriculum. This guide will suggest procedures and approaches which have worked for others. It will also highlight potential problem areas. The guide is designed for all educators, including administrators, curriculum specialists, teachers, and school board members who are interested in developing programs which teach about Alaska's indigenous cultures. It is designed both for districts which are about to begin and for those which have already begun instituting curriculum development projects.

General curriculum development guides abound. This one is different in that it is designed specifically for Alaska districts and is based on knowledge of the resources available to

those districts. It is also designed with a basic knowledge of the various cultural traditions within which the development processes will operate. The suggestions which follow speak directly to the *content* and *format* of multicultural curriculum and to the *process* through which they become incorporated into a district's overall curriculum. Most suggestions assume that the instruction will occur in a language in which the students are fluent; they do not deal specifically with learning situations in which both content and a second language are taught. Nonetheless, districts undertaking dual bilingual/bicultural development projects can benefit from these suggestions.

My own experience in curriculum design began in 1971 in the Alaska State Museum's Alaska Multimedia Education program. I have since worked for both the Alaska Native Education Board as curriculum designer and the Anchorage School District's Indian Education Program as Curriculum Development Specialist. Over the years I have met and shared curriculum materials with other educators throughout the state and learned of a variety of approaches to the task of curriculum design and implementation. I draw upon this work for examples and advice in writing this guide. I hope that these ideas and experiences will be of interest and use to others who undertake the development process.

### **The development process**

This guide is divided into sections, each detailing a step in the process of materials development. The sections are as follows:

- I. Planning
- II. Research
- III. Writing and educational design
- IV. Field-tests/Evaluation
- V. Production: Artwork, printing
- VI. Teacher training
- VII. District-wide distribution

This arrangement indicates that curriculum development is an extended, ongoing process. If viewed as a product, the development project does not end until after the printing, teacher training, and distribution phases. If viewed as a process, it is cyclical: As classroom materials age, they need to be revised or reprinted. As new teachers come to the district, they need to be trained in the materials. As veteran teachers become expert in the materials designed, they need updates, additional information, new ideas.

## **Definitions**

A word is in order about three of the terms used in this guide. First, the term "multicultural" means that the curriculum contains more than one cultural perspective. Most often, one of them is the "Euroamerican" tradition, while the other is one of Alaska's indigenous culture. This does not mean that all lessons in the curriculum overtly compare the two; rather, it means that the two traditions meet in the content and presentation of the information. It is the task of curriculum developers to make the connection between the two traditions explicit.

The second term which requires comment is "Euroamerican," a shorthand term used to refer to the culture represented in most standard, mass-produced American educational materials. This term is not meant to belittle the wide diversity among the cultures of the European immigrant populations of America, but to reflect the fact that modes of communication and cultural understandings are largely shared by all those groups. The term "Euroamerican" is thus meaningful in that it represents a fairly unified approach to the world, and is also a manageable term with which to contrast the cultures which many Alaskan students bring to the classroom.

Thirdly, this guide deals with the development of curriculum "programs." A program is a unified design for instruction which is different from individual lesson plans or units in that it is coordinated with overall district goals for student education and with the district's curriculum scope and sequence. It is likewise coordinated across disciplines and grade levels. In addition, an educational *program* extends throughout the school or district beyond the classroom of a single teacher-developer.

Many Alaska districts have found it necessary to begin building an Alaska studies curriculum course by course, rather than beginning with an overall plan. Their current task is to sew the individual patches together into a unified, meaningful educational program. While this method of curriculum development can work, it is not ideal. The district may find that the individual courses do not fit well with each other in approach, philosophy, or information. Or it may find that some courses have fallen into disuse as district personnel changed through the years. This frustrating situation is evidence of a waste of past time, effort, and expertise.

While acknowledging that piecemeal development efforts are often necessary, this guide describes an approach to the Alaska studies development and implementation process from its logical beginning. It will therefore be of particular interest to districts currently initiating the process. Those districts which have already begun developing Alaska studies curriculum can use this guide as a checklist: Staff can return to and address any steps that were skipped, and can continue development of future materials with a knowledge of the educational context and pattern of the overall *program*.

**An Example: A multicultural lesson from the Anchorage program**

Sixth graders in an Anchorage classroom are studying the history of the Unangan people of the Aleutian Islands. This is the first of the units on the Western Hemisphere they will study this year, the only one which will deal with Alaska. The students have been immersed in precontact Aleut culture for a month. Today they have just come out of small groups, each group having been given a map of a bay on Unalaska Island. The map indicates where animal and plant resources are located and where precontact Aleuts had established permanent and seasonal settlements. Each group is to decide why the Aleuts chose certain sites for permanent villages, others for fish camps. During the class discussion that follows the small group work, the students bring up the following topics: yearly cycles of gulls, salmon, halibut, and whales; the southern extension of winter ice in the Bering Sea; prevailing winds and currents; advantages and disadvantages of locating a village on a promontory or peninsula; why there were about five times as many seasonal sites as permanent sites in the bay; which resources were associated with which type of settlement; how the various resources were harvested; how subsistence tools (which the class has studied in some detail) were variously used in the two types of sites. This one exercise thus calls on science, geography, navigation, history, demographics, technology, logic and mathematics, all at a level the students can comprehend. Meanwhile, students learn about precontact Aleut culture and reason through the same decisions the ancient Aleut people made in their island environment. The lesson is part of a *program*: it builds on information about the Aleuts which the students have previously learned, and provides a structure for future study of other parts of the Western Hemisphere. In addition, it coordinates with other disciplines of learning, relating Aleut cultural understandings to Euroamerican cultural understandings. This unit is taught in all sixth grade classes in the district. The portion of the Teacher's Guide for Cultural Change in the Aleutian Islands from which this example is drawn appears on the next page.

### III. MAP OF MAKUSHIN BAY

#### A. INTRODUCTION AND SMALL GROUP WORK

Briefly review the description of Stephen and Anna's village location (given on p. 8 of Cultural Change). Tell students that their village is imaginary. However, the villages on the Map of Makushin Bay (pronounced Mah' koosh' in), which each group will be receiving, are not imaginary. The village and seasonal sites located on the map were actually inhabited by Aleuts until fairly recently. (See Cuttlefish Two for a vast amount of information on the area.) Talk about what a "seasonal" site might be and why the Aleuts would have two types of home sites.

Locate Makushin Bay on a map of Unalaska Island. It is the large forked bay on the western side of the island which divides the northern lobe from the long southern portion which runs east and west.

There are six copies of Makushin Bay for your class, one for each of your six groups. Each group's task is to study the map and do the following:

1. List the resources shown on the map
2. Find and be able to point out all of the village sites
3. Find and be able to point out all of the seasonal sites
4. In writing, tell what resources the village sites had nearby
5. In writing, tell why the seasonal sites were not inhabited year-round.

#### B. DISCUSSION

Written answers should be placed in students' folders. Then ask for reports on the Makushin Bay questions. Compare answers to the various questions, giving each group a chance to announce its findings and decisions. If any of the following factors have been omitted from students' hypotheses about reasons for the choice of a village site, elicit them through questions or suggest them yourself:

ease of a baidarka landing and launching

availability of:

- fish
- sea mammals
- birds and eggs
- land animals
- marine invertebrates
- fresh water
- driftwood
- beached whales

shelter from enemies and weather

Students may notice that all village sites did not have all of the above criteria. This observation could lead to a discussion of which of the above factors seemed to have been most crucial to the Aleuts.

Discuss: Would the pre-contact Aleuts have chosen Anchorage as a permanent village site? Why or why not?

Extend the discussion to worldwide generalizations about why certain places are chosen as habitation sites.

From Partnow, Cultural Change in the Aleutian Islands, pp. 48-50



## **L PLANNING**

### **Commitment to the process**

If curriculum development is both a *product* and a *process*, and if the process is to result in a *program*, then school districts which engage in the process must be aware of the resources that will be necessary.

First, they must be willing to commit the necessary money, time, and expertise. These will vary with the scope of the district's project, but as soon as the scope is determined, so too can an approximation of the necessary level of resources. By way of example, the timelines for the Juneau Indian Studies Curriculum and a recent yearly evaluation of the Anchorage School District's Indian Education Program follow. The charts show the steps through which the respective development projects progressed. As the charts indicate, Juneau's development effort has been, to date, a ten-year effort, while the Anchorage program required eleven years before full implementation. The Lower Kuskokwim School District required five years between its first field-test and the final printing of the materials (Morrow 1987:118).

### **JUNEAU INDIAN STUDIES CURRICULUM TIMELINE**

1982-83	Scope and Sequence adopted by School Board
1982-86	Development and Piloting of Indian Studies Curriculum
1983-92	Teacher Evaluations of various components as they were developed
1983-84	Needs Assessment <ul style="list-style-type: none"><li>-Cultural Awareness</li><li>-Tutoring</li><li>-Guidance</li></ul>
1984-85	District-wide Clinical Teaching Training
1984-86	Scope and Sequence Committee Formed
1985-89	Elementary Guide Developed
1985-92	Elementary Curriculum Implemented
1986-90	High School Guide Developed and Implemented
1987-88	Needs Assessment <ul style="list-style-type: none"><li>-Tutoring</li><li>-Guidance</li><li>-Cultural Awareness</li></ul>
1988-89	District Social Studies Framework Adopted
1989-90	Inserviced Teachers on Curriculum
1990-92	Elementary Curriculum Revisions
1991-92	Middle School Curriculum Development

# ANCHORAGE SCHOOL DISTRICT'S INDIAN EDUCATION PROGRAM EVALUATION EXCERPT

<u>Concepts &amp; Specifications</u>		<u>Rough Draft</u>	<u>Peer Review</u>	<u>First Fieldtest</u>	<u>Revision</u>	<u>Second Fieldtest</u>	<u>Revision</u>	<u>Third Fieldtest</u>	<u>District Adoption</u>	<u>Teacher Training</u>	<u>Revision</u>	<u>Distribu- tion</u>
1 Fourth Grade Athabascans of Interior Alaska	2	3	4	5	6	7	8	9	10	11	12	13
	1976	1976	1976	1976	1977	1978	-	-	1980	1981 - Present	1985 1988	1980 - Present
Tlingit Indians of Southeastern Alaska	1977	1978	1978	1978	1979	1979	-	-	1980	1981 Present	-	1980 - Present
Sixth Grade Cultural Change in the Aleutians	1979	1980	1980	1980	1981	1981	-	-	1982	1982 Present	1986	1982 - Present
	1981	1981	1982	1982	1982	1983	1986	1987	1987	1987 Present	-	1987 - Present

A district undertaking curriculum development must also recognize that the best products will result from a joint effort of educators and community members. The district must engage administrators, teachers, and parents from the very beginning. This guide will suggest ways to do so.

Finally, the district development plan should include all the steps, from planning and research through printing, teacher training, and materials distribution. Districts too frequently omit two crucial steps, field-testing and teacher training. This guide describes the ways in which all the steps are interrelated and essential to a valuable, useful, and long-lived Alaska studies program.

### **Goals**

By the time a district has decided it wants to develop an Alaska studies program, parents, teachers, and administrative staff probably have an idea of what they hope to accomplish through those materials. If so, a goals statement may merely make explicit what is already implicitly understood. Nonetheless, the statement is an invaluable first step.

The experience of coming to consensus about the project's purpose builds a sense of ownership and solidarity which will be important for its successful completion. At various stages throughout the process, the district's constituent groups will be asked for assistance, expertise, and validation. In jointly setting program goals, the groups are taking the first step in establishing a team atmosphere.

Secondly, a goals statement narrows the universe of cultural information to a manageable size. All parties must realize at the outset that the school curriculum cannot and should not be expected to teach all there is to know about any culture, be it Euroamerican, Yup'ik, Japanese-American, or Tlingit: it takes more than one person's lifetime to learn it all. Therefore the district must narrow the focus of inquiry.

A third reason for stating goals for the project is that the materials will be driven by those goals and their success will be measured against the goals. It is important at the very beginning to know where the district is going, and to be sure that the destination is one which is desired.

The following are the most common goals for multicultural programs:

1. to improve the self-image of minority students;
2. to improve interethnic communication in the school;
3. to increase respect and appreciation for the diversity of cultures represented in the school, the state, and the world;
4. to make the school more responsive to the educational needs and learning styles of minority students;

5. to improve academic achievement of minority students;
6. to provide a more accurate picture of the region's history and future; and
7. to teach about particular culture(s).

It is likely that most districts will agree that all of the above are goals worth striving toward. In fact, none can be achieved in isolation from the others: even the seemingly simplest, an appreciation of another culture, cannot arise except out of a deep understanding of the culture's past and its internal beauty and logic. I would suggest that, in addition to the above seven goals which speak specifically to ethnic or multicultural studies materials, educators should actively design their materials to achieve several other educational goals, some which deepen the multicultural content of the materials, others which should be generally true of all educational materials. These include:

8. to describe the internal logic and beauty of the particular culture(s).
9. to understand some of the mental abilities which members of the particular culture(s) developed in order to successfully live in their environment.
10. to show how contemporary issues relate to the past.
11. to provide opportunities for students to use analytical, evaluative, and problem-solving skills in considering the issues that all humans face.
12. to consider the role which ethnic diversity can and should play in our world today.

If these five additional goals become part of a district's statement, then staff must go one step beyond goal setting as they plan their curriculum development project; they must arrive at a consensus on an approach which will help them achieve their goals.

### **Approaches**

Educators James A. and Cherry A. McGee Banks (1989:192ff) list four common approaches to ethnic studies. Each approach responds to a certain type of goal. Their bias, like mine, is toward the third and fourth approaches. Those approaches require more of the students but yield far more in educational value than do the first two. Briefly stated, the approaches are:

1. *The contributions approach:* Lesson plans include information about famous members of the ethnic group and about foods, holidays, and customs adopted by the larger world society from the group in question. Shortcomings of this approach are: a) The culture as a whole is never considered; rather, contributions are viewed out of context in isolation from each other. Thus, their unique cultural meanings are never considered, and the customs themselves are trivialized. b) The determination of what constitutes a "contribution" is made from the perspective of the majority culture. For instance, if a food is well-liked in mainstream America, it will be listed as a contribution from the culture in question. Corn is an example. On the other

hand, if it does not have a wide following, it will not be listed. Thus, muktuk would not be on the list. Similarly, heroes who are highlighted in "contributions" lessons are generally chosen from the perspective of the majority culture's values. Heroic characteristics as seen by the heroes' own cultures are rarely taken into account.

2) *The ethnic additive approach:* Information about ethnic groups is given when appropriate to the established curriculum. For instance, an historical study of the Westward Movement might begin with a study of Lakota culture. Or World War II might include a unit on the Eskimo Scouts. Or a separate course on "Women's Studies" might be added to the list of electives. Banks and Banks again see major limitations with this approach which arise if the materials are not fully integrated into the rest of the curriculum: a) The curriculum's structure is still determined by traditional Euroamerican school sequence and discipline divisions. The inherent logic within the culture or the ways the past is tied with the present within the cultural tradition are often not considered. b) Similarly, the ethnic groups in question are often only mentioned during "their" unit. It is as if Lakota did not exist after pioneer days, because they are never mentioned again. c) Finally, the issues themselves are structured by values outside the ethnic groups in question: "Westward Movement" looks at the settlement of the North American West only through the eyes of the Euroamerican settlers. A Lakota would caption the era entirely differently. To Banks and Banks' criticisms a fourth might be added, that the "add-on" classes are generally isolated from each other; since they are not integrated across disciplines or grade levels, students are not given the opportunity to build on the information and concepts from course to course.

3. *The transformation approach:* Curriculum is transformed to more closely approximate the way that the cultures in question see the world. This is a concept-, theme-, or issue-based approach which allows students to study ideas from the perspectives of other cultures. For instance, a unit might be designed around the theme of coming of age or of the process of rebellion in different cultural settings. This approach relies heavily on an understanding of cultural context and investigates networks of related cultural facts and ideas. Materials are often comparative. This is the approach which is most thoroughly covered in this guide.

4. *The social action approach:* This builds on the transformation approach in asking students to plan actions directed toward the issues that are considered in class. If the theme is social class and caste around the world, the materials would require students to plan and carry out social projects related to that theme.

### Using the district's scope and sequence document

After agreeing on goals and approach, the next step is to determine how the work fits with what the district is already doing.

By law, every Alaska district has a curriculum or scope and sequence document which lists the topics and concepts to be taught at various grade levels or in various disciplines. This document represents the district's best judgment of how cultural information, whether from the Euroamerican or a minority culture, is to be presented. Thus if eight, nine, and ten year-olds have developed sufficiently sharp powers of observation, are sufficiently curious, and understand the principle of cause and effect adequately, they are at an age where it is appropriate to study the natural environment, habitats and ecological niches, the food chain and other principles of ecology. Similarly, their abilities enable them to study meaningfully the ways that the local Native culture mediates the human/animal interaction.

Valuable as the scope and sequence document is, it may not cover all contingencies. For instance, the Anchorage School District was charged with developing a unit on Tlingit culture. The matrilineal clan system is extremely important in Tlingit culture; in fact, a basic understanding of that system is a prerequisite to understanding the art, subsistence patterns, literature, marriage, and child raising practices of the Tlingits. There was no pre-arranged slot in the district's scope and sequence for instruction on the matrilineal clan structure, however. The kinship system is too complex for the kindergarten unit "My family and I," yet family and kinship were not taught at any other grade level. The solution was to gauge the complexity of the information and weigh it against the level of understanding students needed in order to appreciate other aspects of the culture. The unit was accordingly placed at the end of the fourth grade, with an option to teach it instead in the fifth, and the scope and sequence document was changed to include this new social concept. The curriculum designers were flexible in their use of the existing district scope and sequence document while ensuring that the new concept fit within the general framework of age-appropriate instruction.

In order to correlate the planned curriculum with the district's scope and sequence, one individual, for instance an enthusiastic teacher, a parent, or a curriculum writer from the central office, lists either topics or themes to be covered in the new multicultural program, or alternatively, classes which need to be improved. This person must have a fairly good understanding of the cultures which are to form the basis of the new curriculum so that the suggested concepts or themes are culturally appropriate and sufficiently important to warrant classroom time.

The district should circulate the working list of topics or themes among teachers, central office educators and community members (including the school board) for comments and

additions. Comments from these groups can be received either informally or as part of a formal work session or committee meeting, but the format should be appropriate to the local situation. For instance, if opinions from elders are valued, the district must provide a forum in which a) they are comfortable voicing their opinions and b) the district's message is communicated in language that is understandable to them. Special efforts to describe and show, rather than write, the district's plans may be necessary. It is crucial that all interested parties contribute to the discussion of the new curriculum's themes.

District curriculum personnel then evaluate and collate the resultant suggestions and revise the topic list accordingly. This revised list should be considered subject to change.

District personnel next correlate the revised topic list with the district scope and sequence document, suggesting grade levels and specific classes for the various topics and noting how they fit conceptually with other educational topics. If necessary, suggestions are made for changes in the scope and sequence itself, as was done in the case of the Anchorage Tlingit unit noted above.

In some cases, what at first appears to be a single topic may grow into a sequence of units. For instance, a proposed class on the Alaska Native Claims Settlement Act might be broken down into 1) the process whereby the Act was passed, which becomes part of a political action committee unit in the United States Government course; 2) the provisions of the Act, which become part of a high school economics class; and 3) a knowledge of traditional land use patterns, which are taught as part of district students' elementary social studies curriculum. From a single topic arises a multi-grade, multi-disciplinary plan.

At this time, the provisional topic list and scope and sequence correlation should be presented to the school board as items of information. Because both list and scope and sequence may change as details are filled in, the school board should not yet take action on them. However, during this meeting, the school board should appoint or acknowledge an advisory committee or committees whose duty is to oversee the development project. This committee or committees (described below) will be asked to advise and verify questions of cultural accuracy and educational soundness.

### **Personnel**

The next step is to determine how the curriculum will be written. Throughout the development project, two functions will be required of its developers. The first is that of communicator or liaison with teachers, school board, community, elders, and administrators. The second is that of research, working with tradition-bearers, writing, field-testing, and production of the material itself. Ideally, these tasks should be performed by different people;



the former task requires constant attention to district constituents, the latter to the detailed and creative task of writing. No matter how many developers are involved, however, the research, writing, field-testing, and production must be directed by a single person who can commit more than a single school year to the project. Continuity of concept and process are essential to successful curriculum development, and this is easiest to provide through an individual's commitment and vision.

Depending on the size of the project, the district may need to break the development into manageable bits. For instance, developers might work on a single grade level or class at a time. If the district schedule calls for simultaneous development of all levels, a team of researchers and writers will need to work simultaneously on their respective levels while all activities are coordinated by the development director.

Meanwhile, the advisory committee of community and teacher members performs essential tasks. This committee reviews the various stages of the process, periodically checking to ensure that the work is proceeding in the right direction. Many districts work with two separate committees, one composed of Native elders or parents and the other comprising the district's social studies curriculum committee. The former comments on cultural concepts and information and approves drafts of the materials before they go beyond staff offices. The latter committee approves specific grade level loads and concept development as they fit with district-wide scope and sequence considerations. This committee is also interested in teacher response to the activity ideas.

A note of caution regarding committee involvement is in order: The committees should not see themselves as curriculum writers. Committees by their nature are too inefficient to serve this purpose. Rather, their role is to provide guidance, consensus, approval, and ultimately advocacy.



## **II. RESEARCH**

Once personnel have been chosen for the program's development, research can begin. It is crucial that ample time be allowed for the research phase. This can be difficult, particularly if the school board is impatient. During this phase, there may be no tangible results; there will be no detailed lesson plans, no student materials, no visual aids. In fact, all these should be delayed until after most of the research has been completed to allow the information to "find its own form." More about this later.

The research itself may or may not be problematic, depending on the area and historic period the curriculum is to cover. In many districts, the best resources are the elders of the communities. Even in those cases, the first step in research is not to interview the elders, but to prepare the researchers for the interviews.

### **Pre-interview groundwork**

For a researcher new to the area, the first stage is to read a general book which touches on the topics that have been important to the locale. A history of Alaska (Naske and Slotnick's is a good beginning; Antonson and Hannable's text is an easy-to-read introduction) and a general ethnography on the culture of the area would be worthwhile beginnings.

Next, the research must be focused on manageably-sized topics. Those topics have been partly suggested by the topic list and scope and sequence correlation the district and community have generated. Other topics from the readings may present themselves as research progresses. For instance, it may become apparent to the researcher that a curriculum project on ANCSA for the Point Hope area should include a unit on the Project Chariot nuclear port proposal; the episode itself can be expanded both backward and forward in time to tell about the area's past culture, the emergence of political awareness, and contemporary political structures in the area. Similarly, schools on the Alaska Peninsula might be interested in focusing on the fishing industry and its relationship to the waves of immigration and the general geographic mobility in the region.

Once the researchers have narrowed their immediate research tasks, they should consult as many written sources as possible. Documents pertaining to each region vary, but the following types of sources should be investigated:

- Ethnographic descriptions by anthropologists;
- Archaeological site descriptions for the region;
- Travelers', missionaries', and teachers' descriptions;
- Historical accounts by explorers or government officials;

- Previously collected information for school publications (student interviews with elders have been published in many Alaska districts);
- Doctoral or masters dissertations written about the area; the University of Alaska Fairbanks (UAF) library and the Educational Resources Information Center (ERIC) repositories would be helpful sources;
- Written accounts by members of the culture of the area;
- Information on the flora, fauna, and geography of the area.

Depending on the depth of information the project requires, archival information might be appropriate as well. The following sources may be helpful in some school districts' research:

- Russian-American Company correspondence (in Russian), on microfilm in the UAF archives; a calendar of the correspondence, in English, is in press;
- Russian Orthodox Church records (in Russian), on microfilm in both University of Alaska Anchorage (UAA) and UAF archives; an index, in English, is available in both libraries;
- United States Census information from 1880 to the present (microfilm copies are available some years in the Anchorage branch of the National Archives);
- Information (including class lists) on Bureau of Education and later Bureau of Indian Affairs schools (available in the Anchorage branch of the National Archives);
- Alaska Commercial Company trading post records (in the UAF archives);
- American Orthodox Messenger, a periodical published by the Russian Orthodox church beginning in 1896 (in Russian), containing excerpts from travel journals of itinerate priests as well as general historical and cultural information; copies are available at the UAA archives and an index, in English, is also available;
- Photograph collections at various locales throughout the state; local museums and libraries, as well as UAF, UAA, and the library at the Anchorage Museum of History and Art are all repositories for such collections;
- Recorded interviews with elders from the region, either in English or the Native language; in both its Oral History Archives and Alaska Native Language Center library, UAF houses a large collection of recordings and transcripts, as do some local centers;
- Newspaper articles in local papers from the eras under consideration.

In addition, the history and anthropology faculties at Alaska Pacific University (APU), UAA, UAF, University of Alaska Southeast (UASE), and their local campuses may suggest

Research may require several months of work, but it is time well spent. District administrators should realize that historical and ethnographic research in Alaska is very different from the type of research that can be done in communities in the Lower 48: Comparatively little Alaskan history has been collated or analyzed by professional historians. Thus, researchers will routinely break new ground, undertaking original research on undigested material. The researcher/writer must therefore be trained in historical method. He/she must be aware of the differences, for instance, between first- and second-hand information and between data and analysis. He/she must recognize the biases inherent in historical information in general and must spot it in the particular sources used. The researcher will not merely review accepted historiography from books, but must also sift disparate sources in an attempt to produce a balanced portrayal of the area or culture.

Throughout library and archival investigations, the researcher should take detailed notes so that the final written materials can be footnoted. It is not general practice to footnote textbooks and teacher's guides themselves, but a footnoted draft of both should be kept at district offices. This draft can be helpful if subsequent revisions are necessary or if the validity of the information itself is called into question.

In addition, researchers should make notes of visual aids which will later help the artists illustrate or design the final copies of the materials. Of special importance will be details of technology from particular eras or locales, dress style, house type, and so on.

### **The role of elders in the research**

A picture of the history and culture will have begun to take shape in the researchers' minds at this point. Place names will be familiar, a broad outline of the precontact culture and some of the historical processes that have shaped the region will be understood. Soon the researchers can begin talking with elders, with a goal of correcting, validating, and supplementing the information they have gathered from library and archival research.

Some curriculum projects will revolve around information from elders, while others may not. For example, units about the archaeology of the region or units based on material collected in the past from now-deceased or nonresident individuals may be based primarily on written documents. Regardless of the role elders play in the process, their knowledge and perspectives will be necessary to virtually all curriculum projects. If they do not provide the basic information themselves, they will have had experiences which illustrate the important concepts; or they may be willing to review the materials for accuracy.

School board and long-time community residents will have an idea of which elders should be interviewed. Researchers should not assume, however, that all appropriate individuals

will have the time or inclination to impart their knowledge for an educational project; nor should they assume that all experienced elders will be articulate teachers. In practice, a researcher will usually find one or two people with whom he/she works well and who, in turn, enjoy working with him/her. Again, it is important to remember that a school curriculum cannot possibly contain all the wisdom of a culture that takes a lifetime to learn, so researchers should not be discouraged when they realize that they cannot interview all knowledgeable elders.

### **Practical and legal details pertaining to interviews**

Before the first interview begins, the matter of pay must be decided. Local customs vary, but in many Alaskan villages, anthropological informants are accustomed to being paid for their time. At present, the going rate is between \$15.00 and \$25.00 per hour, depending on the location. If the district does not have the money to pay the elders or if local custom does not require it, alternative ways of showing appreciation should be considered.

A second policy decision must be made regarding ownership and disposition of the information from the elders. Again, customs vary from region to region: A clan story from Southeastern Alaska belongs to the clan, not to the people who are told the story. In other parts of the state, personal property includes such secrets as recipes for bait; a school district should not expect to be told such secrets. In areas where traditional stories are not owned, they, along with personal anecdotes, must be treated carefully. As an extension of the storyteller, narratives must be reproduced in a form acceptable to the teller. The customs particular to the district's region must be researched before the interviews; the parent advisory committee might be helpful in providing this essential information. The interviewers must understand unwritten cultural rules regarding knowledge and information before they begin interviews.

A third issue which must be decided before interviews take place is the form the information will take. Will interviews be recorded on audiotape? Videotape? Through notes? In what language will the interviews be done? Will translators or interpreters be necessary? Will tapes be transcribed verbatim? By whom? If interviews are taped, the disposition of the tapes themselves must be decided. Districts should consider sending originals to one of the state archives which is prepared to house and care for audio- and videotapes, while providing copies to the interviewees. If the interviewer takes notes with the intention of later writing them up in narrative form, the elder should have the option of reviewing the write-up.

A release form, signed by both district representatives and elders at the beginning of each interview, has become standard in some districts. Even those districts in which a verbal rather than written agreement is customary should consider the above points carefully before undertaking interviews. A written release form should specify how the information will be used,

where tape recordings will be housed and how revenue (if any) from the resulting materials will be distributed. A written release form thus details the rights and responsibilities of both the district and the storyteller. Two release forms currently in use by an Alaskan cultural center and library follow:

**ADAQWY / ALUTIIQ INTERVIEW RELEASE FORM (5/90)**  
**KODIAK AREA NATIVE ASSOCIATION**

KANA is recording the oral histories of Kodiak Island elders in the Alutiiq language in order to meet the following goals: 1) collect information on traditional stories and customs of Kodiak's Alutiiq culture; 2) document the conversational patterns of Alutiiq speech; and 3) obtain material which can be used for Alutiiq readings. Elders will be paid an hourly wage of \$20.00 for work as language consultants. Oral history interviews will be both videotaped and recorded on cassette. These recordings and tapes will be deposited in the Culture Heritage Archives at KANA.

Each interview will be transcribed in the Alutiiq alphabet and translated into English. KANA will retain the right to use these transcriptions as Alutiiq language texts, with the understanding that credit will be given to the informant on any published copies. Informants will receive a typed transcript of their interview(s). Informants can also request copies of the cassette and/or videotape recordings of their interviews.

If you would like to participate in this project, please sign your name in the space below, and fill in the blanks for Social Security # and address/telephone.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
Social Security #: \_\_\_\_\_ Telephone #: \_\_\_\_\_  
Address: \_\_\_\_\_

Please circle your choice:

In addition to a typed transcript of my interview, I would like to request a cassette  
copy / videotape copy of my interview.

\*\*\*\*\*

Interview Date: \_\_\_\_\_ Total Hours: \_\_\_\_\_  
Transcriber: \_\_\_\_\_ Total Hours: \_\_\_\_\_  
Social Security #: \_\_\_\_\_ Telephone: \_\_\_\_\_  
Address: \_\_\_\_\_  
Data Collector: \_\_\_\_\_

UNIVERSITY OF ALASKA FAIRBANKS

The Elmer E. Rasmuson Library  
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transfer to the University of Alaska Rasmuson Library my title, interest,  
and copyright to the interviews recorded with me on \_\_\_\_\_, 19\_\_.

According to its policies, Rasmuson Library makes oral history recordings  
available to researchers, writers, scholars, and the interested public.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

The final step before interviewing an elder is the preparation of a discussion outline and a call to the interviewee explaining the desired focus of the interview. The discussion outline should be used as a general guide only; it is best to avoid a static interview form with questions asked in a set order. Much more information will be gained when open-ended questions are directed toward the particular elder's experiences.

At this stage, the researchers will find that their preparatory reading has paid off as they are able to supplement and check printed records with specific, personal, or current information from elders. Interviewer preparation encourages interviewees to delve into details, confident that their information will be understood and perhaps flattered that the interviewer has taken the time to do the background work.

### **Interviewing techniques**

Researchers should review one of a number of books on the process of collecting folklore and oral history. Especially useful for the interview phase is Kenneth Goldstein's A Guide for Fieldworkers in Folklore (1964). Goldstein, an American who worked in the Scottish Highlands, describes in detail the methods he used in his collection work. Another useful guide is a 1987 videotape by anthropologist and folklorist Edward D. (Sandy) Ives, entitled An Oral Historian's Work. The tape is accompanied by a teacher's guide, and is useful for teachers undertaking research projects with students, as well as for adult researchers. Publication information appears in the bibliography to this guide.

### **Analyzing and validating oral information**

Once the histories/stories/anecdotes/customs/technological information have been recorded, the researchers must analyze and validate the information in some of the same ways that they validated written historical sources. Oral historians have studied the phenomena of memory and oral transmission in great detail, and have noted a number of common metamorphoses which information takes as it is communicated over time. For instance, information which is not culturally important to the current audience will not be transmitted and will ultimately be forgotten. Another example is the emergence of "culture heroes;" often the essential heroic characteristics which are valued most highly in the culture become personified through time. This and other transformations occur in all cultures, and hence can be indicators of a shift from "oral history" to "oral tradition." Two excellent books detail these processes of cultural memory. Researchers should refer to Allen and Montell's From Memory to History (1981) and Vansina's Tradition as History (1985) before analyzing oral history information.



### **III. WRITING AND EDUCATIONAL DESIGN**

Once the topic has been thoroughly researched through print and talk, and written transcripts have been approved by the interviewed elders, the creative work of writing and designing lesson plans begins. This work has been purposely delayed to allow the information to "find its own form." Exactly how does information "find its own form?"

#### **Multicultural education as translation and compromise**

Before that question is answered, it is important to understand that multicultural curriculum is always a compromise; it is, indeed, *multi-cultural*, made up of more than one culture. It involves a tension between the information in its original form (e.g., an Athabascan's description of muskrat trapping) and the information as it might fit into a district's scope and sequence or into a classroom's structure. Some translation in style, form and structure as well as in language must occur. The necessary alterations in form and approach must render the resulting descriptions understandable and recognizable to elders, albeit different from the originals. It is important to remind both community members and educators (particularly if they hail from different cultural traditions) that neither the non-Western cultural information obtained from the elders nor the educational design produced by the educators will appear as the members of their respective cultures are used to seeing them. In the end, it is the task of the curriculum writer to build a bridge between cultures, to make the information acceptable to both tradition-bearers and educators, and to effect the necessary translations as invisibly as possible. The task is both difficult and delicate; curriculum writers must not assume that teachers will be able to perform it "on the fly."

An example of this stretching of cultural boundaries of acceptability comes from a school district in interior Alaska. The district was producing language arts materials based on traditional Athabascan stories. The development process was to be cooperative: an Athabascan woman who was also well educated in American schools had translated the stories into English and provided explanations for the literary and cultural elements which might seem unusual to a modern or non-Athabascan audience. The school district's writer, a non-Native trained in literature and language arts, was to write the teacher's guide for the book of stories.

The first draft of the guide emphasized comparisons between the Athabascan stories and Greek myths or European fairy tales and pointed out universal themes in all three. From the writer's point of view, these comparisons were necessary; the stories had to be put into a context he and the other non-Native teachers could understand. For him, the stories could not stand alone, both because they seemed strange and inexplicable and because they did not fit the



classically accepted form for short stories. From the Athabascan translator/editor's point of view, a comparison of Athabascan with Greek and European stories was irrelevant because it missed the particular importance the stories held in their physical and cultural settings, omitted aesthetic considerations from the Athabascan point of view, implied that the stories had only one central meaning instead of the multiform meanings Athabascans understood them to have, and belittled the stories by implying that they could not stand on their own.

In the end, both compromised to produce a volume that both were mostly comfortable with. Perhaps a smoother compromise could have been effected had the district's language arts writer been more familiar with or felt more a part of the Athabascan cultural and literary tradition. Nonetheless, the resulting book and teacher's guide forged new ground in both traditions, while not fitting exactly into past products of either. This is the destiny of most multicultural education efforts.

In another example, information on important subsistence practices as taught in schools is almost always presented in a setting and manner which is foreign to the traditional way of teaching them. For instance, schools may not be able to accommodate the actual hunting of caribou, even though this may be a logical and necessary part of the process of hunting which is the topic of a life skills class.

One way that a compromise can be worked out is illustrated by an Anchorage high school class in which kayak construction was studied and kayaking skills were taught in the school swimming pool in the middle of January. In traditional Native settings, skills taught were skills used. In contrast, in the Anchorage course the skills taught in the school would not be used in hunting and the students might never actually use their knowledge to craft a kayak. Instead, the information was put into the context of other school subjects; students learned measurement techniques, ratios, the respective strengths of various woods and designs, and the respective advantages of several cover materials. On the one hand their knowledge of kayak lore was woefully incomplete from a traditional point of view, and on the other, they had learned scientific and mathematical information in an unconventional manner in isolation from discussion of the general laws that form a large part of science and mathematics courses.

Some parts of traditional Native cultures are simply incompatible with traditional Western modes of thought. In these cases, compromise may not be possible. Instead, both systems of thought, unchanged, might be more appropriately included in the program. An example from the Yup'ik area concerns game management. In traditional Yup'ik culture, animal species only continue to make themselves available for humans if hunters have 1) shown respect to the species, thus preventing the animals' aloofness; and 2) shown respect to specific animals they have killed, establishing a social bond between hunter and animal which ensures that those

animals' souls will return in new animal bodies to be hunted by the same people or their descendants in the future. Future hunting thus depends on past hunting.

In contrast, a Western understanding of the process of species survival emphasizes reproductive success and habitat health. Humans are seen as indirectly involved through their effects on the habitat, but do not have the same role nor the specific relationship with any given set of animals that they do in the Yup'ik view. For instance, scientific game managers consider the hunter's frame of mind irrelevant to the health of the animal species. School materials based on the Western view could be supplemented with traditional stories which show the human/animal relationship, but they still may not be acceptable to a Yup'ik elder or advisory board both because they miss the point and they provide what may be perceived as incorrect information. It might be best in this instance to include both systems *in toto*.

### **Helping the information find its own form**

We now return to the question posed at the beginning of this section: How do the materials "find their own form?" In the case of cultural information, the researcher must be open to the form the informants give. If a basketmaker begins an explanation of her craft with a description of building the boat for a trip to the area where the best grass grows, then the researcher must respect this as part of the process. In contrast, a common basketmaking description as taught in school begins on the day the weaving is to start, with a bowl of water to wet the grass and a good light to see by. At most, the explanation might begin with a description of grass gathering. The two approaches provide a contrast in perspective: the Yup'ik basketmaker explains how the basket fits into the rest of her life and the community, while the non-Native educator emphasizes the technological skills involved in completing a product. The educator compartmentalizes, separates the basket from other aspects of life, while the basketmaker contextualizes it. In this case, the curriculum writer should fight against the temptation to "Westernize" the description of the process, and present it in both form and spirit in a manner closer to the original Yup'ik conception.

Historical information takes its own form in a different way. Often the interests of the past determine the form which present curriculum takes. For instance, the researcher may have planned an historical unit for a district on the Alaska Peninsula to concentrate on Alutiiq life on the Alaska Peninsula during the nineteenth century. As he/she searches regional church confessional records, he/she is struck by the fact that in all the lists from the 1840s to the early twentieth century, communicants are divided into two lists, "Aleuts" and "Creoles." Later, the researcher interviews elders, records family histories, and finds that as late as the 1930s some people called themselves "Aleut" or "Alutiiq" while others considered themselves "Russian

Aleuts." The material forces the topic to be rephrased; "Alutiiq life on the Alaska Peninsula" can no longer be considered a complete statement of the issue; instead a distinction must be made between two types of experience, the Alutiiq and the Creole. The researcher has allowed the material to determine its own form, even though this meant rethinking the scope of the curriculum project.

### **Determining the theme**

At this point, the writer has two sets of ideas to bring together: the district scope and sequence and the historical and cultural information in its appropriate form. It is now time to refer back to the initial correlation between cultural topics and the scope and sequence document. Staff and the committee of elders must determine whether the topic list is complete and whether it accurately represents the most exciting and important things about the culture in question. In revising the list, the writers will arrive at a sequence of themes.

Possible themes in Alaska materials are numerous, and include the following: The environmental theme mentioned earlier for the third grade, wherein science, social studies, math, language arts, and art revolve around that issue. "Processes of change" has become the theme of one district's sixth grade investigation. Again, science, social studies, math, language arts, and art focus on this theme. "Coming of age" has been used in looking at Native literary selections at the high school level. Social ranking, viewed cross-culturally, would provide a fruitful focus for an educational unit. The social dimensions and cultural meanings attached to local geographical features could be studied; or social structure as an organizing principle; or the nature of political, moral, economic, and social power. There are many other possibilities.

In concentrating on a particular theme, the district must necessarily omit consideration of other aspects of the culture. For instance, an environmental theme may stress the ways that a culture has adapted to the environment, but it may give short shrift to the clan system or potlatching that are also integral parts of the culture. This should not cause concern, however, because in a complete program, students will deal with those other parts of the cultural experience in other grade levels.

### **The course-by-course approach**

A course-by-course approach in which specific junior or senior high school courses are targeted for revision appears to be an example of the Banks' "additive approach" cited above. Despite its shortcomings, this approach is in some cases the natural choice at the secondary level because there classes are often divided into separate school disciplines, each with its customary "turf." In addition, some courses are graduation requirements whose outlines and content have

become stable and resistant to change through the years. Nonetheless, the added multicultural segments can be designed to include the cultural context which is often lacking in additive designs. In addition, the course outlines can be redrawn so that important themes are considered in a comparative manner throughout the course.

For instance, the American Government class considers the formation and effectiveness of political coalitions. The history and current activities of the Alaska Federation of Natives can be used as an example. In American History, the federal government's role in public works can be illustrated through a study of the reactions of Alaska Natives to the building of the Rampart Dam or Project Chariot in the 1960s and the subsequent political fallout. If motif is discussed in American Literature class, a number of traditional Alaska Native stories can be used to illustrate common and important motifs.

These examples serve as a reminder of the need to place the information in a conceptual and cultural context. For instance, a discussion of the Rampart Dam issue would not make sense to students without their having at least a minimal understanding of traditional hunting practices, the history and philosophy of Athabascan land usership, and attitudes about deceased loved ones. Similarly, an Inupiaq story which contains the motif of the orphan who performs a service for the "rich man" with the help of his aged grandmother would be inexplicable without a discussion of traditional Eskimo attitudes about wealth, sharing, the importance of family, and a knowledge of traditional religion. These examples also illustrate the need to stretch the boundaries of traditional school subjects when dealing with multicultural curriculum, to respect the cultural boundaries of the information rather than of the school discipline. If this is done, Alaska studies literature classes, for instance, may occasionally look like social studies classes; if they do, they are achieving an important goal, that of providing cultural context for the literary selections.

### **Writing the lesson plans**

The quickest way to go from information and theme or concept to lesson plan is to look at the plans which good teachers and other curriculum developers have devised. Of interest are materials produced both by other Alaskan districts and by outside educators. Unfortunately, at present there is no central clearinghouse from which Alaskan materials are distributed. Curriculum writers must contact each district separately for information and samples of local curriculum.

Two very different approaches to curriculum design have been used in Alaskan districts. The programs developed in Bethel and Anchorage respectively illustrate the two approaches. The Lower Kuskokwim School District has produced materials for Yup'ik students which are "not a description of Yup'ik culture for the students, but a series of community-based projects

which [take] students where they can hear many different Yup'ik voices representing their own cultural views. . . . Students who take these bilingual classes do not become anthropologists; their goal is not the analysis of cultures . . . " (Morrow 1987:31).

In contrast, the Anchorage School District's curriculum assumes a multiethnic student population which is removed, in time and space if not in worldview, from the cultures which are studied. A goal of the curriculum is to teach students how to think about the various cultures they encounter daily, to develop a set of strategies for dealing with the cultural diversity of their world.

A number of excellent cultural units produced in the 1960s and 1970s by large educational consortia in the Lower 48 are similar in interest to the Anchorage materials. These units were produced with the technical assistance of anthropologists who had worked among the respective cultures, and are characterized by simulations in the form of archaeological digs, student-anthropologists' fieldnotes, and role-playing situations of contact between cultures. In these programs, the students learn not only specific cultural information but also the process whereby anthropologists learn about others. Students are encouraged to generalize about human interaction; the "science" in "social science" is emphasized. Most of these materials are no longer on the market because they were expensive, took a substantial amount of class time, were not specific to the populations of most American school districts, and required extensive teacher training. Many of the activity ideas were excellent, however. Perhaps the most comprehensive program is the Man: A Course of Studies curriculum developed by Education Development Center, Inc. under a grant from the National Science Foundation, first published in 1970.

Writers should follow standard lesson design in adapting existing or designing new materials. Objectives should be formulated with the "ABCD rule" in mind: Know the student Audience, the Behavior that is required of students, the Criteria by which the behavior will be judged, and the desired Degree of mastery. Madeline Hunter's lesson structure is also useful. Hunter advocates a sequence which includes a statement of objectives, an anticipatory set activity (designed both to pique students' interest and to indicate the lesson's purpose), direct instruction, guided practice (performed during class, ungraded), closure, and independent practice (homework, for instance). In addition, periodic evaluations should form part of the plan. This sequence makes possible lessons which are exciting, focused, unified, and effective in teaching the stated objectives. Curriculum designers may modify the scheme somewhat to allow for multi-day lessons in which all of Hunter's elements occur as part of the lesson but not necessarily during each day's activity.

Benjamin Bloom's taxonomy of objectives for cognitive learning should also be a standard reference for curriculum writers. Bloom describes six types of cognitive learning in

ascending order of complexity. The categories include knowledge, comprehension, application, analysis, synthesis, and evaluation. A common weakness of new curriculum on data-rich subjects (world cultures, for instance) is to concentrate on the information alone. This leads the teacher to rely most often on readings or lectures as the means for imparting the information. Not only does this approach deny students the chance to practice higher-order thinking skills, it also produces a monotonous sequence of similarly structured lessons which fail to fully engage the students' imaginations. Periodic reference to Bloom's taxonomy will help curriculum writers strike a balance between information-laden lessons and those which provide opportunities for higher-order thinking skills. A look at the activities described in the lessons' behavioral objectives is an easy way to check for this balance: overreliance on "Identify . . .," "List . . .," or "Describe . . ." signals a need for revision.

Designing a set of lesson plans on paper is not enough; staff must arrange to have each plan tried out, and must observe and analyze each activity to determine what messages it actually conveys to the students. Sometimes a lesson is designed for a specific purpose, but is so structured that it teaches something quite different. For instance, a quiz game is designed to review the relationship between the establishment of trading posts and resultant changes in the indigenous culture. When used in the classroom, the teacher finds that the game lacks a built-in mechanism to ensure that students make logical connections among the assortment of facts they have collected. Instead, it merely encourages them to learn the separate facts. The teacher concludes that the activity should be redesigned. A later section of this guide deals with field-tests in detail; at this point it is important to remember that testing ideas is an important and indeed inseparable part of the writing and design process.

Finally, when possible, lesson plans should involve the kinesthetic and affective domains as well as the cognitive. The most exciting lessons are those in which the students themselves make mental connections which they understand to apply to current, past and future lessons, and when they base their conclusions on activities which have involved movement, feeling, thought, and interactions with others.

### **Unit design**

Because so many guides speak to lesson design, I will not provide more detail on the topic here. Instead, what follows is a synthesis of suggestions for lesson plans and a model structure for the overall units of which the lesson plans form parts:

1. As noted above, the unit as a whole should be based on a conceptual theme, not just a topic. Examples are an historic, cultural, and political map of the area through time; social structure as an organizing cultural principle; the processes of cultural change; economic and



social interrelationships in a community; the processes whereby political power is obtained; and so on. Note that all these unifying themes are *concepts*, aimed at generating unifying theories, comparisons, contrasts, and judgments. As noted above, the choice of theme will be guided by the district's goal statement, the existent scope and sequence document, and the themes which are important to the cultures under consideration.

2. Although the unit's theme may evoke generalizations (e.g., "a society adapts to its natural environment"), writers should avoid stating the theme as a general social law. Instead, they might state it as a problem: "This unit considers the relationship between a society and its natural environment," for instance. This tactic serves two purposes: First, it allows the students the enjoyment and active educational experience of deriving general social hypotheses themselves, based on the evidence they have gathered through the unit. Secondly, it accepts the generalizations as *working hypotheses* rather than "laws of nature," as theories which are periodically tested and modified by social scientists in their search for an understanding of the social world. Students thus become active participants in real-world debates about the nature of the world.

3. The most effective units are "interdisciplinary." In cutting across Euroamerican discipline boundaries, the materials adhere more closely to the meaning of the concepts from the Native culture's standpoint, while providing opportunities for reinforcement and synthesis throughout the curriculum.

4. Curriculum should consider the area's contemporary picture as well as its traditions and history. District writers need not design each unit around contemporary issues; however, they should position the information and people depicted in time as well as space. If each unit is only a part of the larger multicultural program, then the program as a whole should achieve a balance between the past and the present. It is important to provide a bridge between the students' present lives and those of their predecessors.

5. Within the general unit theme, lessons should remain focused on a few concepts. Every aspect of a culture cannot be covered in one unit; such an approach will bore the students with information overload. The Anchorage Tlingit unit is an example which purposely omits some information. The important in-law relationships and their role in ceremonial and life crisis events are not covered in the unit. Instead, the lessons concentrate on social structure from a child's perspective and provide only enough information for students to understand clan membership, name, story, and regalia ownership, and elementary marriage rules.

6. The unit should start where the students are. For instance, an Anchorage second grade unit on Unalakleet begins with a map of Alaska which locates Anchorage. Students next learn where Unalakleet is located and investigate ways to travel there from Anchorage.

Similarly, throughout the unit, students are asked to compare Anchorage buildings, environment, and jobs to those in Unalakleet. In the Tlingit unit mentioned above, students consider the kinship structure which operates in their own lives as they learn the Tlingit matrilineal system. An historical unit about a district's region could start with a quick overview of present issues whose origins will be traced. The Lower Kuskokwim School District's bilingual/bicultural materials assume a Yup'ik student audience with access to Yup'ik cultural information.

7. A personal "hook" should be written in at the beginning of the unit so that the students' emotions, as well as their minds, are engaged. This can come in the form of a character with whom the students empathize or a situation which grabs the students' imagination. For example, Anchorage's Tlingit unit is built around a book by Frances Lackey Paul, Kahtahah (1976). Kahtahah was an actual girl who lived during a time of rapid change for the Tlingits, and her story both illustrates historical processes and serves as an embodiment of those who were affected by the processes. In another unit, the first activity divides students into two groups who play the roles of Aleuts and Russians respectively at the moment of first contact between the two. The rest of the unit builds on the interactions and comparisons from the perspectives of those two cultural systems.

8. Important concepts should be reiterated repeatedly; today's information should be related to last week's lesson. Important points should be rephrased in several different ways throughout the unit. Student-authored games, puzzles, contests, small-group work, problem-solving sessions, art projects, reports and investigations can all be structured around the unit's important ideas. Variety is important; even a game, if used over and over throughout the unit, will diminish in its effectiveness and ability to hold student interest.

9. The unit should build up to a peak once a week or every three or four lessons. For instance, if students work in small groups collecting information for three days, on the fourth day a game can be staged wherein students use the information to ask questions of others. Or, the class can become involved in a simulation which requires students to remember, analyze, and synthesize the information. The point of the peak lessons is to allow students to apply the information and concepts learned, to interact and share with each other, and to have fun doing it.

10. Tests held at logical intervals during the unit will help the teacher gauge whether the class is going too quickly, whether students are making the expected logical leaps, whether they have read the material. Teachers should have the option of using the tests as review, class evaluation, the basis for grades, or other uses which complement their classroom management systems. Answers should, of course, be noted in the teacher's guide.

11. Designers should end the unit with a summative experience which requires students to critically evaluate and apply information they have learned. Group efforts are especially



effective, since sharing and synthesizing each other's points of view is itself a learning experience. The final activity can be an art or drama project, a group report, an all-school assembly, or a class-authored book.

12. Curriculum writers must prepare the teacher's guide with great care. Its format must be easy to grasp at a glance, must include information and ideas expressed succinctly and clearly. A cover page for a section of the Anchorage unit Cultural Change in the Aleutians follows. It introduces the teachers to the activities for the next 10 to 13 days and is followed in its teacher's guide by detailed lesson plans (like that reproduced on page 6 of this guide).

13. The unit must be written with the understanding that the materials will be used by a wide range of teachers, and that they cannot be made "teacher-proof." All teachers will need training in their use, but, as with all curriculum materials, the best teachers will make the best use of the units.

14. Each guide should conclude with supplementary information. Although the unit will not purport to teach everything about the culture in question, teachers will need to know enough to answer student questions and respond to suggestions. Appendices might include background information about the topic of the unit, a list of appropriate audiovisual materials, lists of applicable juvenile literature, and bibliographies for the teacher.

## SECTION II: PRE-CONTACT ALEUT CULTURE

### OBJECTIVES

1. Students interpret an Aleut song through poetry, art, drama, or prose
2. Students answer correctly at least 10 of 21 fact questions about the Aleuts
3. Students answer, in writing or class discussion, 4 out of 12 thought questions (comparisons) about the Aleuts
4. Students apply inductive reasoning to determine the factors which were important to the Aleuts in choosing a village site

MATERIALS	PREPARATION
<ol style="list-style-type: none"> <li>1. <u>Cultural Change</u> booklet</li> <li>2. Copies of Appendix B, "Song of an Atkan Aleut" (enrichment)</li> <li>3. 6 packets each containing 11 Data Sheets, 46 Question Cards, 1 Instruction Sheet</li> <li>4. <u>Floral Resources in Makushin Bay</u> booklet</li> <li>5. Videotape or unit from AVS Center for enrichment, if desired (see p. 48)</li> <li>6. <u>Cuttlefish Two</u></li> <li>7. <u>The Aleutians</u>, ed. by Lael Morgan</li> <li>8. <u>Aleutian Resources</u> filmstrip</li> <li>9. <u>Map of Makushin Bay</u> (6 copies)</li> <li>10. Research materials (enrichment - see appendices)</li> <li>11. Crossword Puzzle (p. 51)</li> <li>12. Quiz II (pp. 53-55)</li> </ol>	<ol style="list-style-type: none"> <li>1. Duplicate copies of Appendix B (enrichment)</li> <li>2. Order AVS Center listing if desired (enrichment, see p. 48)</li> <li>3. Duplicate Crossword Puzzle (1 per student)</li> <li>4. Duplicate Quiz II (1 per student)</li> </ol>

### ACTIVITIES

1. Read and discuss Chapter II in Cultural Change
2. Language arts activities with Aleut song
3. Answer questions from Data Sheets
4. "Stump the Panel" game
5. Picture Dictionary (enrichment)
6. Enrichment unit from AVS Center (optional)
7. Map study and group work with Map of Makushin Bay
8. Crossword Puzzle for notebooks
9. Quiz II

From Partnow, Cultural Change in the Aleutian Islands, p. 35

### **Summary: What to avoid in unit design**

Good multicultural curriculum is stimulating to students and if educationally sound, imparts correct information and makes its point of view absolutely clear. Some common mistakes can undermine the curriculum, but can easily be avoided if they are considered during the development process. The following list repeats some concerns noted earlier and is a complement to the suggested unit outline discussed above.

1. *Don't overemphasize "material" culture, those parts of a culture which can be seen and held.* Certainly, technology forms a part of every culture, but it is not the culture itself; it is merely one of the physical manifestations of the culture. Culture is also a mental construct, a combination of beliefs, values, standards, and definitions.

Overemphasis on material objects is the result of a conceptual separation of process and product, of thought and action, which is uniquely Euroamerican and which is inappropriate from a Native point of view. It can result, on the one hand, in the curriculum neglecting the intangibles like worldview, values, stories, power structures. It can remove the "soul," the human, from the culture. On the other hand, such an overemphasis can lead to a slanted view of what was important in traditional times. It can leave the impression that product over process, that object over context, was the culture's driving force.

An example of overemphasis on material culture is a unit which consists only of information on housing, hunting and gathering tools, clothing, food, and transportation methods. Lesson plans may call for each trait to be compared with traits from other culture areas. Students might be asked to produce dioramas or model objects. A school-wide cultural fair might be held featuring traditional clothing and food.

There is nothing wrong with these activities, but they are only *part* of a good unit. An additional necessary component is consideration of the relationship between the technology and the rest of the culture. How, for instance, did the innovation of dog sleds affect intergroup trade, warfare, and marriage among the Athabascans? How do contemporary modes of transportation determine local leisure-time activities, the demographic makeup of the community, subsistence practices? Have attitudes about the relationship between humans and their prey changed as hunting has become easier and more efficient? How are these ideas communicated through stories?

In addition, a unit on material culture should encourage and enable students to imagine individual humans using the tools, wearing the clothes, cooking in the houses, and should help students understand what people thought about the objects they used and the activities their culture and environment demanded.

2. *Related is the second practice to avoid: Weighting the program too heavily on fact or data.* Bloom's taxonomy reminds us that the gathering and reciting of data is the easiest, least taxing mental exercise. One goal of Alaska studies materials is to provide information on cultures not often represented in textbooks. A second and equally important goal is for students to understand the intricate logic of those other cultures and times and to learn to exercise their own facilities for mental connection, problem-solving, induction and deduction. A data-centered unit will not allow them to accomplish these things.

3. *Do not omit consideration of the present-day culture.* Provide links between the past and the present world of the students, as discussed in item 4 on page 29 of this guide. It is important both to validate students' present experiences and to show them how these relate to and developed from historical practices. Curriculum should help students make this connection. Such an approach acknowledges the fact that no culture is static, but that all are always in the process of change. It avoids the mistake of arbitrarily designating a particular place and time as representative of the "true" culture.

4. *Do not merely write about the culture. Attempt to design materials and lesson plans in the cultural mode as well.* This relates to the point made earlier, that material should be allowed to "find its own form." It speaks to the importance of having Native elders guide the content and approve the way it is learned. It also relates to the need for activities which call into use the kinesthetic and affective as well as cognitive realms, which use a variety of strategies from small-group cooperative learning situations to games, art and math projects, simulations, written work, community-based projects and storytelling sessions. All these practices accommodate the different learning styles in multiethnic classrooms and provide opportunities for students to *experience*, not just hear about, other cultural modes.

5. *Avoid placing the cultural information in an entirely self-contained unit which has no reference to other parts of the curriculum.* This is a restatement of Banks and Banks' concerns with the "additive approach." It can be easily avoided at the very beginning of the development process by correlating the district's overall scope and sequence with the goals and objectives of the units, by cross-referencing the various units in use at a given grade level, and by coordinating concepts and units across disciplines.

6. *Avoid survey courses which attempt to skim over a large body of information without treating any portion in depth.* A detailed study of a specific aspect of a people's life is far more effective and worthwhile than one which merely touches on many aspects of many cultures. The survey approach is sometimes tempting, especially when there is a vast amount of cultural information available. For instance, a study of Alaskan Athabascans could cover the eleven Alaskan language groups, comparing the particular ecological demands on each group. Such an

approach provides so much minute detail that students can easily become bored, and paradoxically confuse the groups as all begin to sound like each other. A better approach concentrates on one particular Athabascan language area. Once students make sense of that group's social structure and principles of adapting to its specific environment, they will be ready to assimilate detailed information about other Athabascan groups. Learning about cultures is something like learning languages: once you've learned your first one, you've also learned *how* to learn others. Study of the first culture teaches the concepts of cultural "grammar and syntax" which make the second easier to learn.

### **First drafts**

Months have elapsed since the beginning of the development project. Finally, first drafts divided into units or course outlines and lesson plans are ready to be circulated for comment. The advisory committees should be the first to be presented with the material. Committee members, in consultation with other elders if necessary, should comment on the materials' cultural accuracy, sensitivity, and mode of presentation. The committee of educators should be alert to the units' pedagogical design. They may recommend minor adjustments to the materials. When these are complete, the materials are ready for their first field-test.

#### **IV. FIELD-TESTS/EVALUATION**

The district should plan to undertake a two- or three-part field-test of the curriculum materials. Districts often make two common mistakes with field-tests: either they undertake them too early, before sufficient plans and resources are available for the teachers, or they ignore them altogether out of fear that the program's imperfections will require the expenditure of more time and money.

The first mistake can cause a district to reject curriculum prematurely. The materials are judged inadequate as teachers become frustrated with the lack of necessary resources and with their own ignorance. The second mistake is based on realistic fears; in fact, staff *has* invested months of research and writing, and will almost certainly need to redo some of the work. Ironically, in the end strategically placed field-tests will save, rather than cost, the district money.

In my experience field-tests *always* indicate the need for some change. Because writing is a solitary activity, there are inherent weaknesses in written plans which try to both predict and direct movements of groups of school children. The efficiency of the solitary writer is balanced by his/her limited point of view. This can be easily remedied through the field-test process which reinserts the most important player in the delivery of the materials, the teacher. Through a field-test this player becomes knowledgeable about the development process, contributes his/her valuable perspective and creativity, and begins to feel ownership for the unit. Failure to allow teachers to evaluate the material removes these benefits and can result in the expensive production of flawed materials which may be met with teacher resistance.

Briefly, the three parts of materials evaluation which I advocate are:

1. A small-scale field-test involving from two to five classrooms.
2. A large-scale field-test involving up to 15 classrooms (the exact number depends on the size of the district). In a small district, all the classrooms at the appropriate grade or course level may take part in this stage of field-test.
3. A final large-scale field-test of the same size as the previous one. This third test will only be necessary if the second one indicated that substantial changes were needed in the curriculum design.

##### **Small-scale field-test**

The first field-test is informal and small in scale. The curriculum developer contacts from two to five experienced teachers with whom he/she has worked in the past and asks them to use the unit in the classroom. The teachers are given daily report forms to fill out indicating the

amount of time the class spent on each lesson, the level of student and teacher interest, what the students appear to have learned as a result of each lesson, and suggestions for change. A sample form used in the evaluation of Anchorage's second grade Unalakleet unit follows. In addition to analyzing the results of evaluation forms, the curriculum developer/writer periodically observes the classes in progress and interviews teachers.

### UNALAKLEET: A COMMUNITY STUDY, Anchorage School District

Two pages from the evaluation form for the field-test of the Unalakleet unit follow. Teachers were asked to rate each component of each lesson from the following perspectives:

1. difficulty for students
2. a subjective judgment of overall student interest
3. student learning/attainment of objectives (a class average)
4. number of hours spent on the lesson
5. teacher's overall evaluation of the lesson.

The teacher who completed these pages rated the activities "above average." Her answers also helped indicate problems. Solutions were discussed in a day-long workshop during which teachers gave specific testimony about the unit as they went through the teacher's guide and student materials page by page. Teachers also brought samples of student work and art projects to the workshop and recommended topics for future orientation inservices.

#### LESSON 12: Food in Unalakleet: Cash Economy

	too hard	hard	just right	easy	too easy	Student Interest (overall)
Objectives		X				B+
Vocabulary		X				B
Comparison Shopping			X			A

Activities' overall grade (A-F) **B+**

Student attainment grade (class average) (A-F) **B+**

Number of hours spent on this lesson **1 1/2**

# LESSON 13: Shelter in Unalakleet

	too hard	hard	just right	easy	too easy	Student Interest (overall)
Objectives			X			A-
Vocabulary		X				B
Unalakleet: Chapter 7			X			B+
House Posters			X			A
Bulletin Board			X			A

Activities' overall grade (A-F) A-

Student attainment grade (class average) (A-F) A

Number of hours spent on this lesson 1 1/2

The choice of teacher volunteers for the small-scale field-test is important. They must be sufficiently confident and experienced to be willing to use untried materials. They should have an interest in the unit topics. They should be willing to use inexpensive photocopied materials. Finally, they must be willing and able to evaluate and improve the lessons.

At the end of the small-scale field-test, the teachers are brought together for a day of work with the writer. Together they go through their experiences lesson by lesson, brainstorming additions and alterations. They indicate areas which require more resources, which have unclear objectives, and which yielded unsuccessful activities.

## Large-scale field-test

After this first field-test, the writer revises and redesigns the materials as indicated. Artists produce artwork and the materials are readied for photocopying. At this stage the advisory committees should hear a report on the first field-test and review the revised materials.

Shortly afterward, school board members should receive copies of the revised materials and reports from the advisory committees. At that time the board may be asked to act on an administrative recommendation for a large-scale field-test. In a small school district this test may require the involvement of all teachers at a given grade level; such a large commitment of



personnel may demand the board's approval. In addition, the board may need to approve funds for training and follow-up inservices involving the field-test teachers.

This second field-test is similar to the first in that it requests teachers to keep records of their impressions, of student assignments, of time spent, and so on. It is a more formal test, however, since the teachers involved have not volunteered nor have they been hand-picked as they were for the previous round. The group will thus be representative of the universe of teachers who will be expected to teach the materials in the future. They will vary in their levels of interest in and knowledge of the subject area, in their level of comfort with new materials and new ideas, in their experience at improvisation and lesson design, and in their belief in the curriculum project as a whole.

Because of this variety, a preparatory inservice must be held with this group of teachers. The inservice should detail the development process so far, should include a bit of background information on the culture and themes which form the basis of the unit, and should go over the unit's structure in detail. One half- or full-day training session should be sufficient.

Although larger in scope than the first field-test, this one has the same goal, to provide information which will enable the designer to improve the materials. The field-test design may be supplied by district personnel who specialize in evaluation, but the test itself should be monitored personally by the writer/designer. Again, he/she should observe a number of classes at various points during the unit and be available to teachers in case they need help.

At the end of this field-test, there is again an inservice during which all participating teachers comment on the unit as designed. Depending on the comments which this inservice yields, the writer may or may not wish to later convene a small group of participants to redesign parts of the unit.

### **Third field-test**

As noted above, a third field-test may not be necessary. There are two circumstances in which it would be desirable. First, if the materials required massive rewriting after the large-scale test, then the new design would benefit from the trial and rewriting process described above. Secondly, if the school board requires quantitative evidence of what the materials teach and to what degree they succeed in teaching it, then a final evaluation, this one monitored and tabulated by the district's evaluation staff, is in order.

After the final field-test, the board is presented with its results, with copies of the final drafts of the units, and with a request for adoption. Procedures leading to adoption vary from district to district, but most require the following types of information:

1. Evidence that the materials fit within the adopted scope and sequence and overall district goals (the correlation which began the development process, described on pages 12 and 13 of this guide, fulfills this requirement);
2. Evidence that the materials are educationally effective (from field-tests in which student attainment of objectives is recorded);
3. Evidence that the materials are culturally accurate (testimony from elders and the district's advisory committee are necessary);
4. Evidence of teacher and principal support (in the form of resolutions and field-test documents); and
5. Cost estimates, including production and training costs.

After district adoption, the rewritten materials are ready to be put in final form and printed for future widespread use in the district.

## **V. PRODUCTION: ARTWORK AND DESIGN**

If a district adopts this guide's advice for variety in activity design, then its staff will produce many types of educational materials, such as: books, filmstrips, computer games, videotapes, board games, posters, maps, and models. Specific advice on the professional production of each is beyond the scope of this guide. However, a general requirement for all is high quality artwork. Original drawings may be necessary; maps must be drawn to scale; layout for student books and posters must be designed; and so on.

Individual artists' knowledge and skills vary. In a few fortunate cases, the researcher and writer may also be an accomplished artist familiar with or from the culture in question. More often, however, artistic assignments are made by writers who propose that certain types of graphics be inserted at various places in the units. In those cases, the artist needs guidance in such matters as culturally appropriate and historically accurate dress, tools, family groupings, setting, artistic style, and so on. It is imperative that the researchers and writers have anticipated this need by footnoting illustrations and photographs as they found them in their reading.

As noted in the previous section, initial field-test copies of curriculum materials are generally produced inexpensively since they will later undergo several revisions. After the two or three levels of field-tests and the final revisions have been completed, the district must decide how much it is willing to spend on printing the materials. Insofar as possible, the goal should be the production of professional-looking materials in favor of photocopied booklets and amateur-looking posters. There are several reasons for this, some psychological, others practical.

First, students are aware of the difference in quality between hardbound glossy textbooks and xeroxed loose-leaf pages. They, like many adults, may make a connection between the aesthetic qualities of a book and its value: A "real" book contains "real" information important to "the whole world," while a stapled booklet is only of local interest, apparently not valuable enough to merit professional printing. If one of the district's goals is to improve student attitudes about their respective cultures, the appearance of the materials may play an important part in achieving that goal.

Practical considerations are also important. Expensively bound hardcover books last longer than paperbacks, while paperbound books require less money in the beginning but need periodic reprinting. The Anchorage School District, for example, has found that its internally-printed, stiff-paper-bound folded and center-stapled booklets must be replaced about every three years. Districts must weigh the initial cost versus long-term cost as they begin the production phase of the project.

At the same time, the district should be aware that an advantage of locally-produced educational programs is that they can be easily corrected or altered when the need arises. Expensive production costs minimize a district's willingness to make alterations.

Another factor districts may want to consider is the speed of production. Urban Alaskan printshops can print fairly sturdy, professional-looking paperback booklets with color pictures. At present no Alaskan printshops are capable of printing hardcover books. Districts desiring this service must research out-of-state shops and may sacrifice on-the-spot quality control and quick delivery time.

## **VL TEACHER TRAINING**

Like the field-test, teacher training is sometimes a neglected step in the curriculum development process. This is understandable because it is expensive; it may require the hiring of substitutes for release-time, travel money for presenters and teachers, or payment of fees to the presenters. Besides, teacher training is a frustrating activity in that it is never completed; each year new teachers need training and returning teachers need refresher or supplementary training. In addition, administrators and school boards may wonder why training is necessary for the new multicultural materials when it is not routinely given for textbook-oriented subjects.

In fact, the new units are different from others in several important ways. These differences pose difficulties to the teacher trying to transfer the information he/she learned in educational methods courses to the new curriculum. First, the information itself is new; teachers must be made to feel comfortable with it. At the very least, they need to feel that they know more than their students about the topics, and need to know where to go if they need additional information or help. Second, the teaching methods prescribed in the multicultural guides may be new; because the district is striving to write *for* children of various ethnic groups as well as *about* them, the new materials may include a dizzying array of teaching strategies which will be new to some teachers. Third, the approach, which revolves around concepts and themes rather than facts, may be new. In addition, the specific concepts themselves may be unfamiliar to teachers. The ideas and generalizations may have been drawn from fields such as anthropology or history in which the teachers have not had specific training, or may have emanated from a culture which is new to the teachers. Fourth, the materials may cut across traditional school disciplines, using an interdisciplinary approach and community resources. This may require some teachers to restructure their routines. Finally, teacher attitudes may have to be challenged. Teachers, educated in schools which gave short shrift to minority cultural information, may believe that it is unimportant or unworthy. These attitudes must be met and dealt with.

The first phase of teacher training takes place during the units' field-tests. Subsequent training needs will depend to some extent on the amount of teacher turnover in the district. New teachers must be trained to teach the new materials. Their initial training should be part of a required district-sponsored inservice.

As mentioned above, even teachers who have been through pre-field-test training and have field-tested the material may want more in-depth training in subsequent years. This can often be provided through self-support credit university courses which apply toward recertification.

Regardless of audience and content, all courses can be structured around a similar format:

1. Introduction of the material and history of its development.
2. Cultural background. Ideally, an elder or member of the culture which is the subject of the unit should present much of this part of the training.
3. Detailed information about the parts of the culture which are specifically considered in the curriculum materials. This can be provided by the researcher/writer.
4. A sequential investigation of the unit design. Teachers should be asked to perform some of the lesson plans. Ideally, a teacher who has field-tested or helped revise the unit should present this portion of the training.
5. Information on where teachers can go for help. For instance, information on library and media resources, names of elders who are interested in making classroom visits, information on museum tours or special upcoming community programs will be valuable to teachers. In addition, the developers should remain available as troubleshooters and resources for teachers new to the materials, especially during the first few years of the new curriculum.

As the material becomes standard district curriculum, the developers should continue to plan training for new teachers and to provide supplementary information for returning teachers. Teacher training is an ongoing process which is never completed.

## **VII. DISTRIBUTION OF THE MATERIAL**

Like teacher training, material distribution is never complete. Books become soiled or torn and need to be replaced; consumable materials such as student workbooks need to be resupplied each year; expanded student enrollment means new classroom sets of materials must be provided; teachers need periodic updates on newly available audiovisual materials; recent events require revisions in some units.

Distribution, like teacher training, provides a gauge of district support for the materials. If the district "forgets" about the training and materials after the initial excitement has died down, then the units will gradually be dropped from teachers' repertoires.

A relatively simple solution to redistribution is to place the curriculum materials on the district's list of textbooks. Just as teachers are asked to inventory texts in other areas, so they should perform a yearly inventory of their district-produced Alaska studies materials. Replacements should be readied each summer for distribution in the fall.



## **VIII. CONCLUSION**

The suggestions offered above require the commitment of district time, money, and expertise. They ask educators and community members alike to stretch boundaries, to expand their concepts of education, to incorporate more than one cultural perspective in their schools. They may require both teachers and students to adjust teaching, learning, and thinking strategies. However, the potential rewards are great as students begin to relate the worlds of home and school, the present and the past, the known and unknown.

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